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*Chinese Pottery. Hang Dynasty, 206 B. C.-220 A. D.
Green incrustated glaze; decorated with Hunting Scenes.*

becomes only semi-vitrified and the finished article is opaque, without ring, and usually dark in color. Again, the method of applying the glaze differs in the two wares, that of porcelain being fired at the same time as the object itself, while that of pottery is fused by a second firing.

In the present exhibition there are quite a number of Hang (B. C. 206-A.D. 220) pieces, all of them covered with a very rich green glaze, which in some cases, through the action of time, burial, etc., has developed a brownish-gray iridescent lustre. These early pieces, though showing considerable refinement of form, are mainly characterized by a certain robust vigor both of shape and decoration, the latter generally depicting scenes from the hunt.



*Chinese Pottery. Hang Dynasty, 206 B. C.-220 A. D.
Green glaze; on the cover are Hunting Scenes
among Mountains.*

The Sung (960-1260) pieces show an extremely delicate and refined appreciation of form and that

endeavor to reproduce the appearance and quality of jade to which the Sung potters and porcelain makers owed the discovery of many wonderful glazes now unhappily lost. Among the pieces of this class should be especially noticed the famous "Lapis-lazuli" vase from the Hyashi collection (Case 43), the rich effect of whose mottled blues is unequalled in any other known example of this variety of glaze.

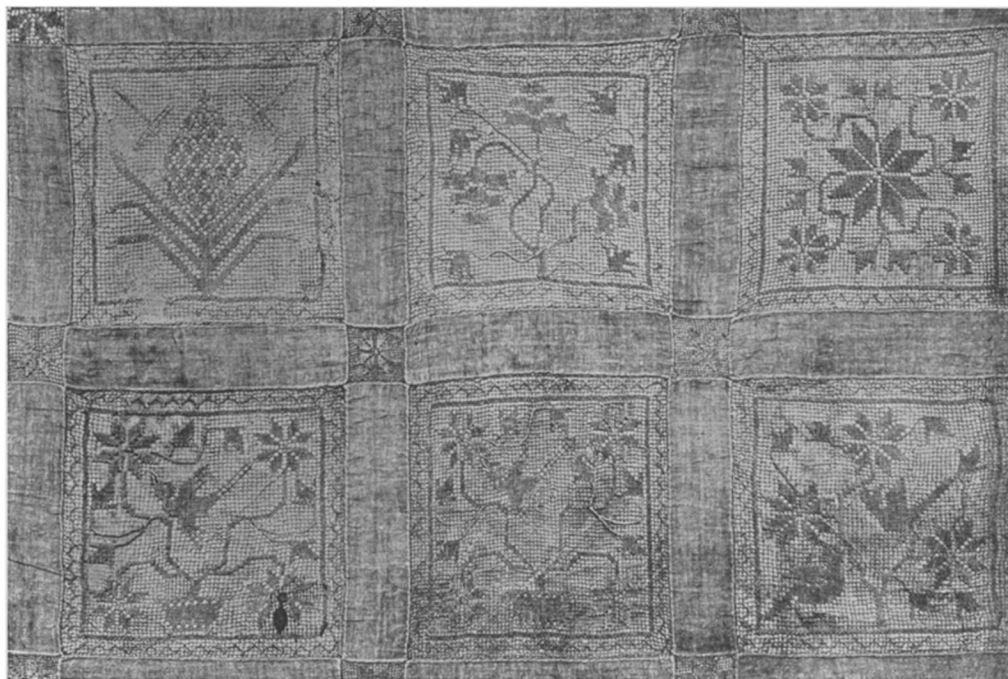
Although in the present article space forbids a detailed description of the many pieces shown, the visitor will find something worthy of study in each of them, whether it be a work of the Hang period or the product of some Tshing (1664-present day) potter.

F. G. C.

A Curtain of Netting.

HANGING on the east wall of the Textile Gallery is one of the recent acquisitions of the Collection, a banner or curtain of darned netting. Only a part of it is shown in the accompanying illustration. Twenty-four large squares of netting, of ten different designs, are joined together with strips of blue linen, and at the juncture of the strips are smaller squares of netting, in each of which an eight-pointed star is worked. The netting, like the linen cloth, is blue in color; through it can be seen a dull yellow Japanese silk. That the lace and linen came from the so-called Nearer Orient (Persia, Turkey, and Asia Minor) is shown by their designs of flying birds and insects and of conventional trees growing from vases or hills. These same motives are found in Italian work, but they were borrowed from the East and were modified by European workers. The tree forms are closely related to those used in Persian rugs and also in printed cottons. The design of a tree growing from a small hill is found more elaborately depicted in Persian cotton hangings, and a more naturalistic form is seen in the large squares of cotton used as a head-dress by women of Genoa. The star also is found in the textile work of the East, and from there was introduced into Italy. Netting as well as netting needles has been found in Egyptian tombs, and we have proof of its use further east, for decorative purposes, in Assyrian bas-reliefs. Just when designs were made on netting by darning is not known and it is impossible to give a date to this piece, as in the East the same methods of work and the same designs have been used for generations. There is one point in which this netting differs from the specimens already in the Museum collection from Italy and other European countries. The thread of all the European pieces is twisted from left to right, while in this piece it is twisted from right to left. Made in Persia or Turkey, for some use now unknown, this lace was taken to China and from there to Japan, where it was made into a banner or curtain and probably used on the dashi or floats in the procession of a Japanese religious festival.

S. G. F.



Detail from Curtain of Netting

Buddhist Paintings From Northern India or Tibet.

THE Museum collection of Oriental art has just been enriched by the gift from Mr. Edward W. Forbes of a number of the objects recently obtained by him in Northern India. Others have been loaned by Mr. Forbes, among them the painting reproduced on p. 53, which is shown among several Lamaist and Buddhist paintings, gifts and loans, in the Japanese corridor.

This picture shows no trace of Tibetan Lamaism as we know it, but is purely Buddhist and of the southern school in its subject. In manner, method, and medium, however, we must class this with the Tibetan and Nepalese pictures that we already know. It seems improbable that the tribes of the Himalayas had any well-developed arts of their own. They appear to owe to Indian, Afghan, and Persian captives, and to Chinese traders, whatever paintings were produced there. If, then, this picture of the Buddha was painted among the hill tribes, we need not be surprised to find the incidents and scenes that the artist has chosen quite orthodox and untainted by the devil-worship of Lamaism.

The mounting of this, like that of all the pictures of the region which we have seen preserved un-restored, is purely Chinese. The stick at the bottom of the roll seems to be of pine, and the ends are whittled probably to be fitted with copper or silver-plated tips, such as some of the other pictures in the collection bear. Edging the cotton on which the picture is painted are faded but still gorgeous Chinese brocades, and over the whole hangs a

tawny veil of silk to ward off the gaze of the profane and to protect the surface when rolled.

The central figure is the Buddha himself, in the pose known as "Indestructible," with his hands in the "witness" attitude, calling earth to witness in his favor against the accusations of Mara, prince of evil. His skin is of the precious color, gold, and from his body shoot out rays of beneficence, gold against the blue of the heavens. He is seated on the lotus throne; behind his head is an everlasting stupa, or pagoda, bearing the celestial emblems; over his head and down to the throne on each side arches a writhing mass of clouds, from which emerge mythical beasts: the Garuda, which eats snakes, the Nagas, mermaid-like creatures, dragons, dolphins, elephants, and green horses with lions' paws, all doing homage to the Enlightened One.

The rest of the space in the picture is taken up by scenes from the life of Buddha in more or less chronological order from the right-hand upper corner down, then below the lotus throne and up the left-hand side to the final sleep in Nirvana at the top. The figure of Buddha himself may be distinguished from the others in every case by the gold color of his skin.

To the right of the thirteen-storied pagoda which supports the celestial emblems above the head of the main figure, the Buddha appears seated in a cloud before his birth. He is resolved to come among men and to teach them. On his right is the sacred ivory-colored elephant sent as the messenger of the immaculate conception to Queen Maya. Below, Queen Maya lies on her couch before the birth of the Buddha, while outside